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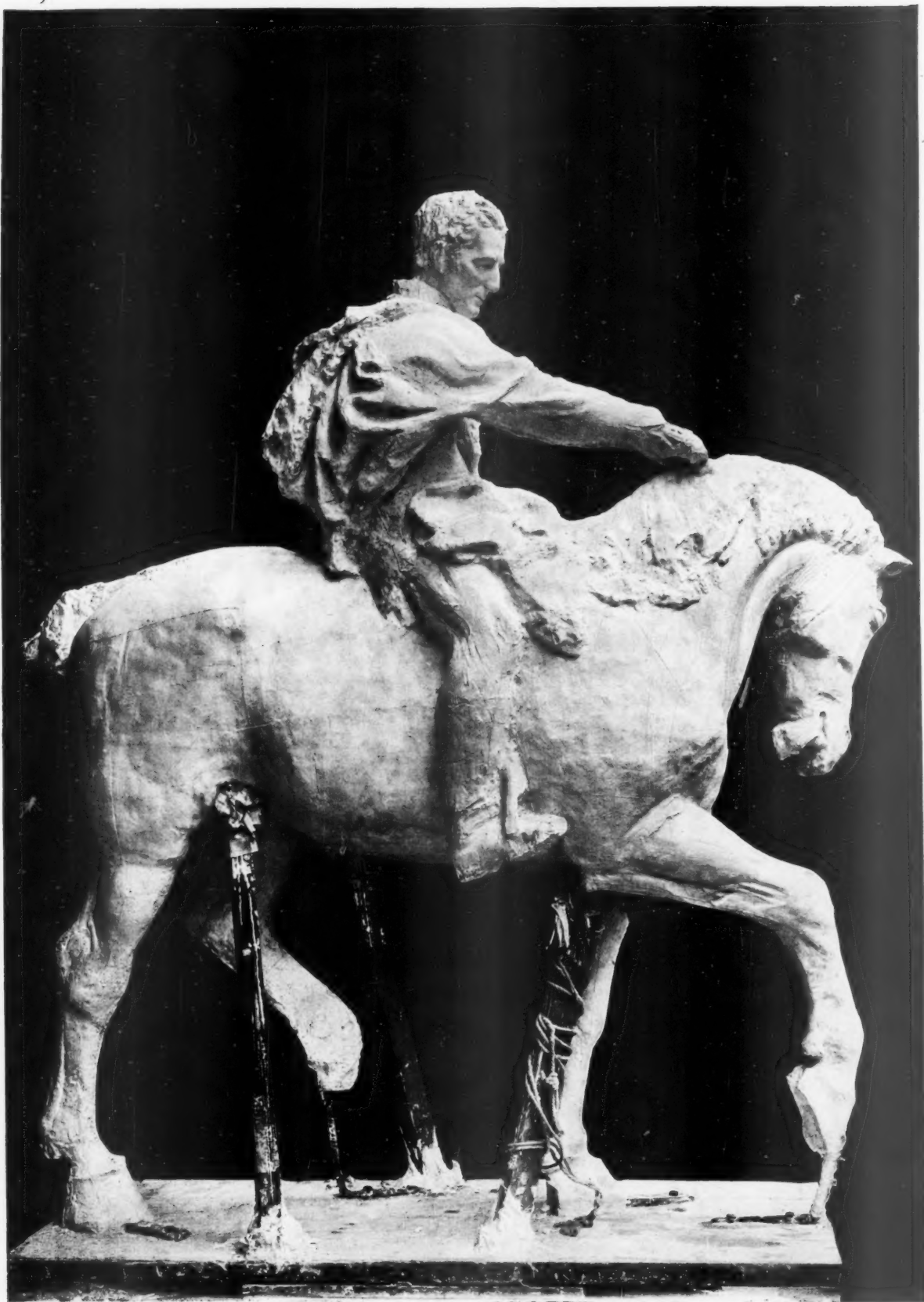


FIG. 1.—ALFRED STEVENS'S FULL-SIZE MODEL IN PLASTER FOR THE EQUESTRIAN STATUE OF THE DUKE OF WELLINGTON.

AS DESIGNED TO BE SEEN FROM THE NAVE.

# The Wellington Monument of Alfred Stevens.

## A Description, with Illustrations, of the existing Models and Drawings for the Equestrian Statue.

I DO not propose, in the present notice, to return upon the personal and official history of the Wellington Monument, or to enter upon the personal issues raised by the action of the Committee for its completion; my object is to place before the public, so far as it can be done by illustrations, with explanatory notes, the material from the hand of Stevens that exists for carrying out the equestrian statue, and for tracing the history of the design. In the absence of ocular evidence, statements on one side or the other cannot be checked, and the reader is confused by words like "sketch" and "model," which do not convey to him any exact idea of the facts. The small sketch-model, made for the competition in 1857, is familiar enough to visitors at the South Kensington Museum; but very few people have ever seen the full-size model, the work of Stevens's later years. It has been preserved, since his death, in the crypt of St. Paul's; the casual visitor did not see it there, because it was covered up; and even when it was uncovered, the bad light, its closeness to the wall, and the absence of the Duke's head, which Mr. Stannus had sawn off and preserved separately for greater security, made it difficult to form an exact idea of the design and of its condition. A drawing of this model, by Mr. John Watkins, with the head still attached, was published in Sir Walter (then Mr.) Armstrong's "Alfred Stevens: a Biographical Study.\*" This gives a fair notion of the general design from one point of view. In 1901 a small flash-light photograph of the model, as it appeared in the crypt, was published in *Black and White*, and this was re-published recently. In this, naturally, the head was missing. So far as I am aware, no other reproduction has appeared, so that the model is fully published for the first time in these pages. We have not reproduced Stevens's pen-and-ink sketches of the whole

monument under the arch at St. Paul's. They are exhibited at South Kensington and St. Paul's, and a tracing of one of them is given in Mr. Stannus's work.

The first care of the Committee, when they had obtained possession of the large model, was to have it accurately piece-moulded and thus reproduced in facsimile. The head was reproduced in the same way, and fitted on in accordance with the marks made for this purpose. Stevens's plaster, which will remain, of course, absolutely untouched, rests for the present where it was, till it has been decided where it can best be disposed for safe keeping and public inspection. Our photographs are taken from the facsimile of this model, nothing what-



FIG. 2.—THE EQUESTRIAN FIGURE FROM THE SMALL SKETCH MODEL AT SOUTH KENSINGTON.

(Compare Fig. 11.)

\* "Librairie de l'Art," Paris and London, 1881. The substance of this book, the first on Stevens, had appeared in *l'Art*. It is now out of print, and somewhat scarce. The later book, by Mr. Hugh Stannus, *Alfred Stevens and his Work*, is a folio published by the Autotype Company, 1891, at £6 6s. It contains a splendid series of reproductions from the artist's work, as well as the fullest account of his life that has been given. No reproduction of the full-sized model of the horse, however, is included, nor any of the sketch-model or of the monument as it stands.



FIG. 3.—THE FULL-SIZE MODEL. FRONT VIEW.





FIG. 4.—THE FULL-SIZE MODEL. ANOTHER VIEW.

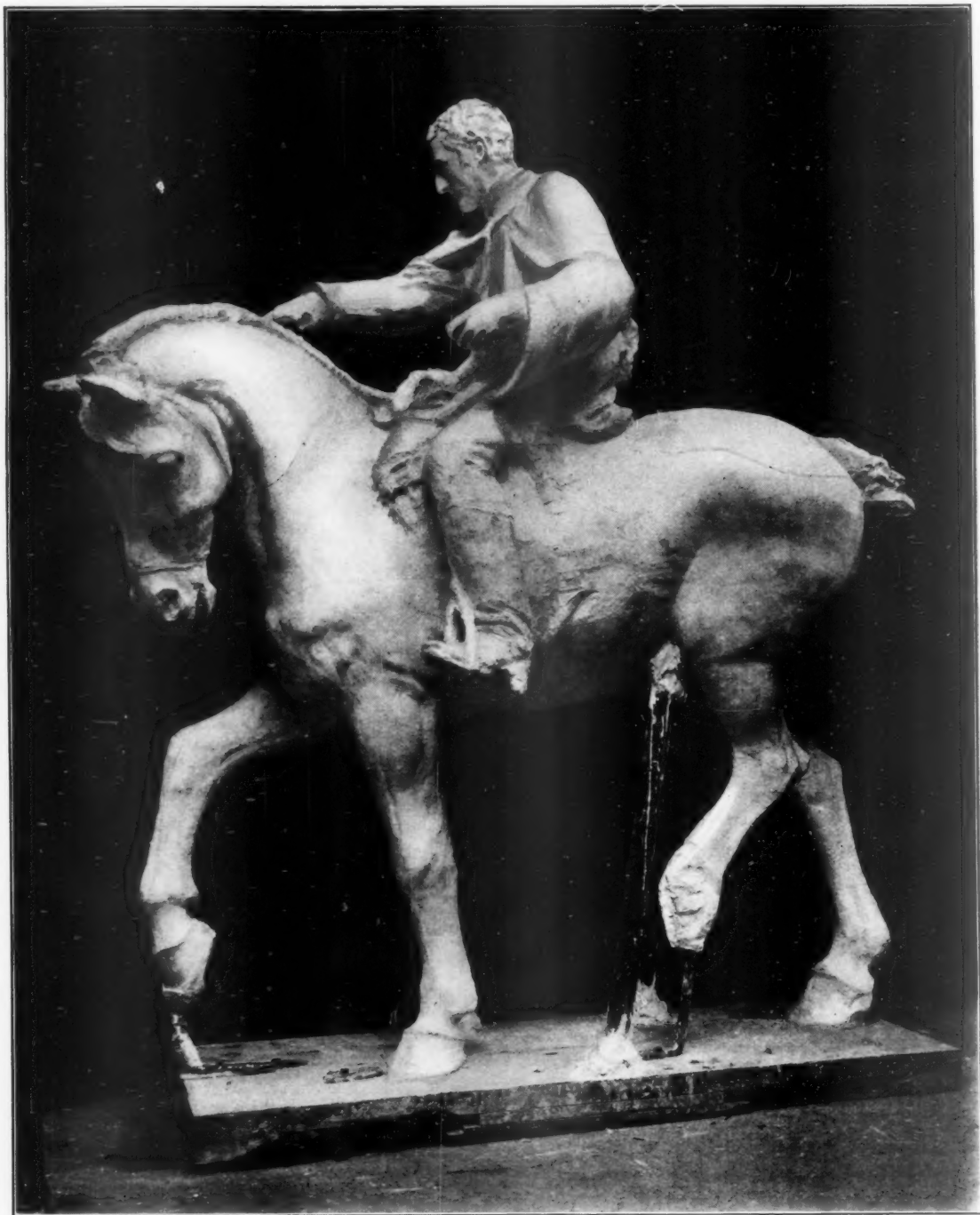


FIG. 5.—THE FULL-SIZE MODEL AS DESIGNED TO BE SEEN FROM THE NORTH AISLE.

ever having been done to remove even those accidental roughnesses which arise from the rather careless joints of the piece-moulding in Stevens's plaster. This, then, is the equestrian group so far as Stevens had completed it, and exactly as it passed from his studio after his death (Figs. 1, 3, 4, 5).

The reader is now in a position better to understand the references made to this model and to the original sketch-model in the statement of the Committee's intentions. It will be seen that in several particulars the large model is defective. The near hind hoof is missing, leaving the leg short; the tail is a mere stump; the drapery of the Duke



FIG. 6.—DONATELLO'S *Gattamelata* AT PADUA.  
(Compare Fig. 1.)

is fractured, the fingers of the right hand broken, and there are some other minor defects, as well as accidental roughnesses of surface in the plaster. The sketch-model, however (Figs. 2 and 11), comes in to supplement the other. In particular it gives Stevens's design for the treatment of the horse's tail, a beautiful and characteristic feature. It also supplies the missing hoof, the tip of which touches the ground and gives a third point of support. It will be observed that there are variations in detail between the first sketch and the later model. The action of the horse differs somewhat, the near fore-leg being more advanced, with slightly *cabré* effect; more trappings are indicated in the sketch, the form and covering of the Duke's legs is different, and, most noticeable of all, in the sketch he holds his cocked hat in his right hand above the horse's neck, its feathers drooping to the mane; in the plaster the hand is simply placed on the mane of the horse. The bridle, not actually given, is of course supposed by the action of the two hands.

I will allow myself a little digression here. If the reader will compare a photograph of Donatello's *Gattamelata* at Padua (Fig. 6), with this group by Stevens he will see where he probably got the plastic motive of this detail, and indeed of the whole group. The growth of the one out of the other is a beautiful instance of how great art usually forms itself very closely on some preceding work, and is none the less original. The variations on the action of horse and man in Stevens's group are in one sense slight, yet cumulatively amount to a new creation. The later design is as new a creature as the son of a man who preserves much of his father's type. Donatello's *Condottiere* stretches out his baton in a line that connects his arm with the horse's neck. Stevens, with his eye for

the possibilities of grand design in the ordinary thing, made the hat serve the same plastic office in a most interesting and beautiful way. The motive, moreover, according to a tradition that Mr. Clayton has preserved, was not only decorative. The idea was to represent the Duke at the moment of the final advance at Waterloo, when he gave the signal for the charge by lifting his hat.\*

In respect of some of these details the evidence seems to show that Stevens had simplified his design as time went on. At least we cannot be sure that he would have reintroduced them into his final model.

We now find ourselves in face of the question, How far can this model be regarded as Stevens's final and finished design? His biographers, one of them closely concerned with him in the last stages of the monument, state clearly that he looked forward to the completion of his entire project, in spite of the refusal by the authorities at the time to admit the horse. How far can we accept the existing model as his last word? To this question it may be replied that no man can be certain, with a fastidious lover of perfection like Stevens, that had he lived he would not have modified his project even in matters affecting its general design. But this is certain, that no man can affirm what changes, if any, of a radical kind Stevens would have made. We may, therefore, put aside all this region of conjecture as unprofitable. Stevens's magnificent design is there, arrested, possibly, in some particulars by his death; but in a shape that no living man, even if he had Stevens's genius, would have the right to touch, supposing he had the desire. No equestrian statue ever erected has escaped criticism from the point of view of the action and anatomical details of the horse. Stevens's will, like others, be the mark of such criticism. But, as Mr. Legros has well said, anyone who took in hand to correct a design by Stevens "would cover himself with reprobation and ridicule."

Discussion, then, limits itself to the condition of the detailed modelling. How far had Stevens "finished" his model? Here the fact evidently is that he had not given the last refinements. The state of the hoof, the tail, the hands, the draperies, the mane, the holsters, and much of the surface modelling, speaks of a stage short of this. The head, fortunately, had been brought to a

\* Mr. Clayton has been good enough to give me the words of the chroniclers who vouch for the incident. Hooper writes, "Wellington was seen to raise his hat with a noble gesture as the signal for the wasted line of heroes to sweep like a dark wave, and roll out their lines and columns over the plain." Cotton, an eye-witness, says more simply, "The Duke stood on the ridge immediately in front of the line, with his hat raised in the air as a signal to advance."

higher state of finish, and is a most interesting reading of the Duke as portrait sculpture. It is less the Iron Duke than the portrait on the cenotaph below, it is a younger and more genial face, and curiously like in some respects to the sketch by Goya that is now in the Print Room, and that was the occasion of the only encounter in which Wellington was put to flight.\* The rest of the work had not been wrought to that pitch. Stevens's practice was to do a good deal of his final shaping by work upon the plaster with riffel-files and other scraping tools. He had probably learned this method of working under Thorwaldsen, whose assistant at one time he was, for a set of those tools belonging to Thorwaldsen is in existence. Parts of the horse show signs of having been modelled thus in the plaster, and there can be no doubt that Stevens would have taken up his details again and wrought them nearer to the degree of finish we find in the bronze of the allegorical groups. On the other hand we must remember that the horse will be farther from the eye than these groups, that at the height of the monument, and in the light of St. Paul's the difference between highly-finished detail, and detail short of that finish will be hardly discernible, and we may well suppose that Stevens would have treated his detail more broadly than in the case of a group to be seen at the level of the spectator's eye. What appears rough, then, in a photograph of the cast taken in the latter circumstances, does not represent the effect at the given height, which will be an effect rather of mass, contour, and main shadows. All this in Stevens's model is, thank God, determined.

Finally, as I have already incidentally observed, there are certain accidental roughnesses of joints and surface in the plaster which are merely the result of imperfect casting, and which there is no reason for religiously conserving. Even the head is not free from these marks. I will only add now, that none of us really know, although we may surmise, what the effect of the model would be till it is tried in position, and that it will be reasonable to postpone all discussion of detail till that shall have been done.

A word remains to be said about two illustrations (8 and 9) which accompany the photographs of the earlier and later models. The first of these is a drawing by Stevens. I came across it some years ago when examining the collection of Mr. Herbert Singer, by whose courtesy it is published here. It belongs evidently to the earlier stages of the design, when Stevens was debating with himself the form to be given to one

\* According to the story, Goya objected to some criticism by the Duke, and taking down a large sword from the wall, chased him from the studio.

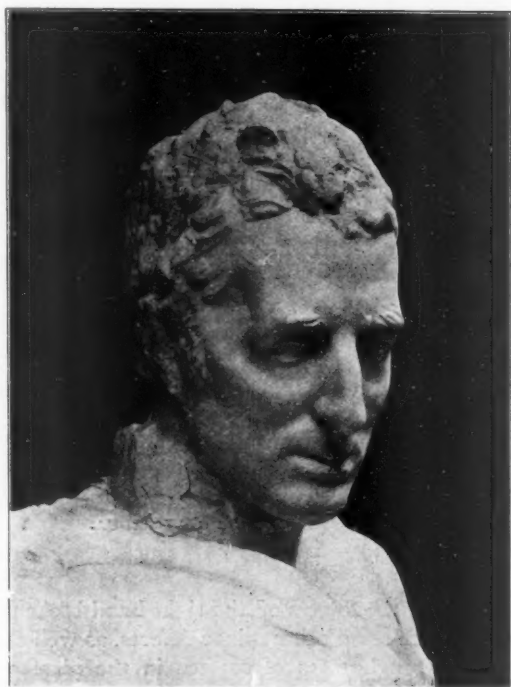


FIG. 7.—HEAD OF THE DUKE FROM FULL-SIZE MODEL.

or two features of the group. The drawing is not one of his studies from life, but a rough sketch for this special purpose. It is in red chalk, and over this he has made corrections in pencil for most of the contours, which are not distinguishable in a monochrome reproduction. In particular, he has dropped the hand lower, and seems hesitating about the hat. He has also taken up the leg and made a more careful study of that.

The other of these illustrations (Fig. 9) is a very interesting document. When Stevens had obtained the commission for the monument, he considered himself obliged by the terms of it to build up a full-sized solid model of the whole design for trial *in situ*, a work that cost him a great deal of time and money. This model was made partly of wood and partly of clay or plaster. Of this intermediate model no trace has yet been found, and the probability is that it was destroyed. But happily it was photographed, and one of these photographs has been preserved by Mr. J. R. Clayton, who has kindly allowed me to reproduce it here. There are several interesting points about this photograph. If the reader will compare the views we give of the original sketch-model of the whole monument (Fig. 11) and of the monument as it now stands in St. Paul's (Fig. 10), he will see that the architectural form was considerably modified and the disposition, in relation to it, of the allegorical groups. There are different ways possible of reading Stevens's





FIG. 8.



FIG. 9.—VIEW OF THE FULL-SIZE MODEL FOR THE MONUMENT, IN STEVENS'S STUDIO.

FROM A PHOTOGRAPH IN POSSESSION OF MR. J. R. CLAYTON, WITH CORRECTIONS IN PENCIL BY STEVENS.





*Photo: S. B. Bolas and Co.*

FIG. 10.—THE MONUMENT AS IT NOW STANDS IN ST. PAUL'S.



*Photo: S. B. Bolas and Co.*

FIG. II.—THE ORIGINAL SKETCH MODEL FOR THE MONUMENT (SOUTH KENSINGTON).

motive in this change. He may have felt, when he saw his sketch set up, that it divided into too many distinct stages above the columns, and that the allegorical groups dropped too much below the waist of the design. He accordingly drew these up nearer the equestrian group, combining them more closely with the square structure that forms the present crown of the monument, and heightening his arch at the same time by giving it a sort of stilted hood, that breaks over what had been the base of the superstructure. I think in designing this feature he must have been influenced by those curious hooded arches that form so noticeable a feature in the filling between the piers of Wren's dome.

An alternative reading of his motive for the change that suggests itself to me, is that it was forced upon Stevens by the fact that his equestrian statue was disallowed. Without it there was a danger that the square structure designed as its pedestal would appear unmeaning. He seems, therefore, to have determined on a compromise which would allow the monument to look reason-

ably finished without the horse, and still permit of the horse eventually taking its place. I think any designer who compares the part below the allegorical groups with the same part in the original project will be driven to this conclusion. It was here that the compromise had to be paid for in a rather stretched elongation. The photograph here reproduced shows Stevens in the act of making the change. He had already raised the groups slightly by the gables under them, and inserted the stilts, and this photograph shows the whole design at a very fine moment. Over this photograph he has sketched, in pencil, just traceable in our reproduction, the new disposition of the arch, and at the same time he has scribbled over the equestrian model and the allegorical group. This equestrian model, by the way, was evidently a flat wooden one, enough to give the silhouette from one side and the other. The photograph appears to me to have been taken from a previous one, on which some corrections in paint had been made, and the sketch of the cathedral arches had been added in the same way over the background of Stevens's studio.

Yet another point is brought out by this photograph. It will be observed that on either side of the escutcheon in the square panel are models of supporting figures that appear neither in the sketch nor the finished work. These also are pencilled over, and it is not unlikely that Stevens may have felt compelled to relinquish a charming feature for want of funds. It is arguable, of course, that at the moment he preferred bareness at this point, in fear of competition with the allegorical groups. There are studies for the figures in the corner of Mr. Singer's drawing, already described, as well as a sketch for the Valour. It is not beyond possibility that these models exist somewhere, and that the present notice may call the attention of the possessor to their identity.

Stevens also altered the design of the small pedestal immediately below the horse, and his drawing for it has been preserved; but into this and the question of his intention with regard to some other details of the monument I will not at present enter. I shall be glad, however, if anyone in a position to add details to the known history of the monument will communicate with me on the subject. My object here has been to lay before lovers of art, at the earliest possible moment, this our great English Horse and Rider, and to share with them the joy of its rescue from the limbus to which it has been so long condemned. It is hardly necessary to explain that the props which appear in the photographs are necessary to support the plaster. They have not been painted out, to avoid any sort of doctoring of the photographs.

D. S. MACCOLL.

## Allhallows, Lombard Street.

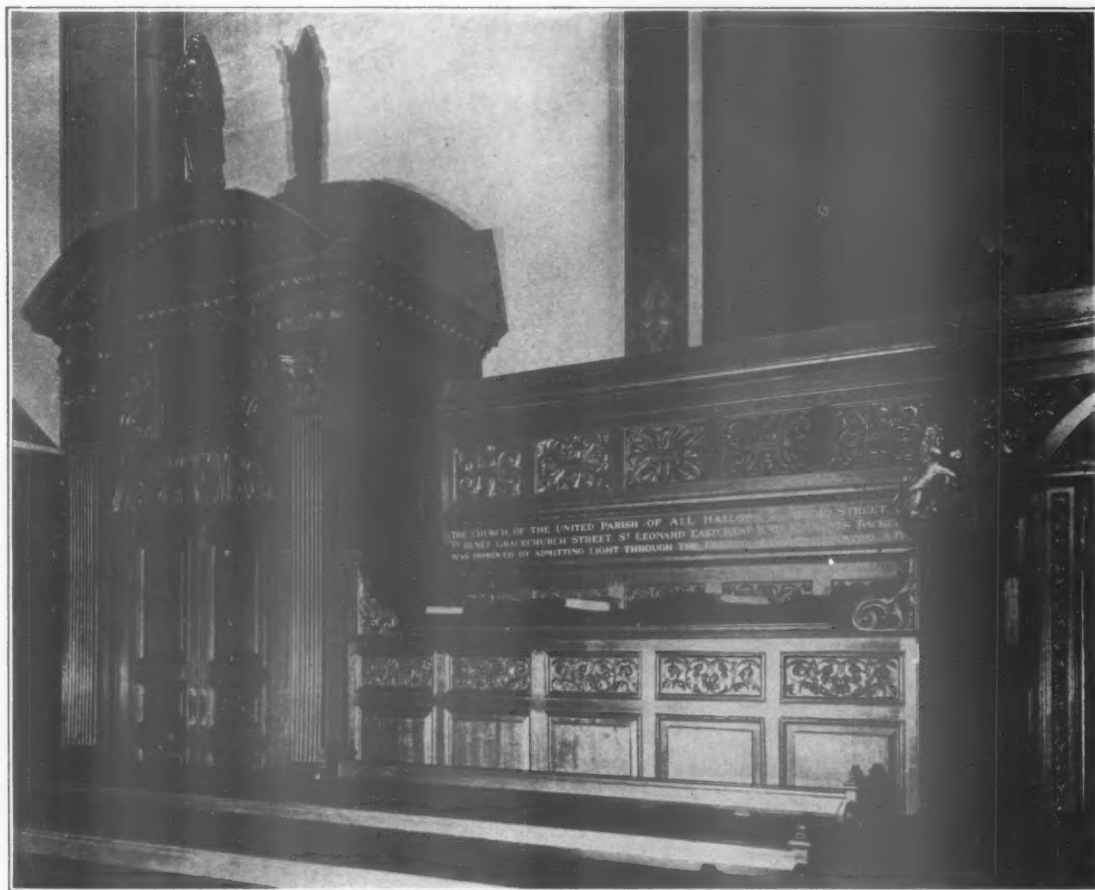
THE proposed destruction of another of Wren's City churches, on the grounds that they have outstayed their usefulness and that their site has become too valuable for them to cumber it any longer, wakes up afresh the anxious question as to what is to be the logical outcome of such reasoning, and what may remain to be considered our possessions as each heirloom is taken away from us on the plea that we are too poor, both in sentiment and in purse, to maintain it. The Commissioners appointed under the Union of Benefices Act, have given in their report to the Bishop of London, and it is now being considered by him and by the Dean and Chapter of Canterbury. The report recommends that the church and site of Allhallows should be sold by the Ecclesiastical Commissioners, and the property developed in connection with the frontage premises in Gracechurch Street. The proceeds, they suggest, should go to the building of churches in poor districts under the direction of the Bishop of London.

It is stated that the Bishop finds himself unable to withstand the recommendations of this report, or to do other than his best to further them,

considering the heavy nature of the responsibility of his charge. The possibilities of useful action from the proceeds of the sale, so glaringly enforced by the hard glitter of statistics, overwhelm the less defined actualities of present service, and the decision becomes too serious to be settled on any other than the so-called business grounds; figures shall be the justification, and by figures it shall be determined.

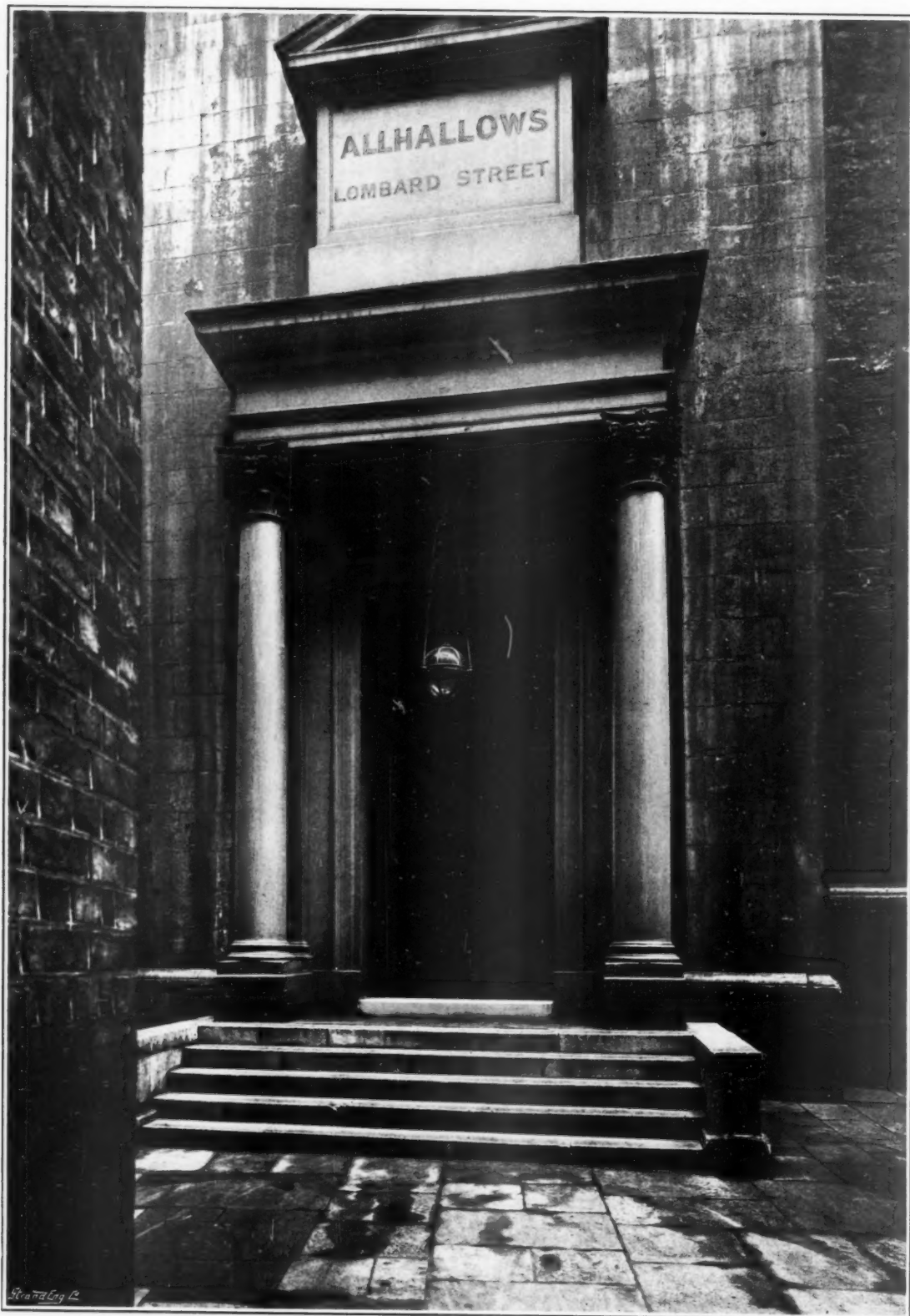
But, one asks, Is it right that so much responsibility should be thrust upon a man, or even a dean and chapter? Are our national monuments to be at the mercy of considerations that are local rather than national, and our custodians of them asked to determine their fate, without feeling free to exercise any further discretion than what would be allowed by an actuary?

Here is a case in point. Allhallows Church is from the hand of Sir Christopher Wren; it is (though this is but an accidental piece of colour) his last work in the City. England will be poorer by its removal. It can never be replaced. By the loss of its churches the City becomes less and less civilised—more sordid and more brutal. The amenity and the small decencies of the streets are



ALLHALLOWS, LOMBARD STREET. SOUTH SIDE OF THE SCREEN.

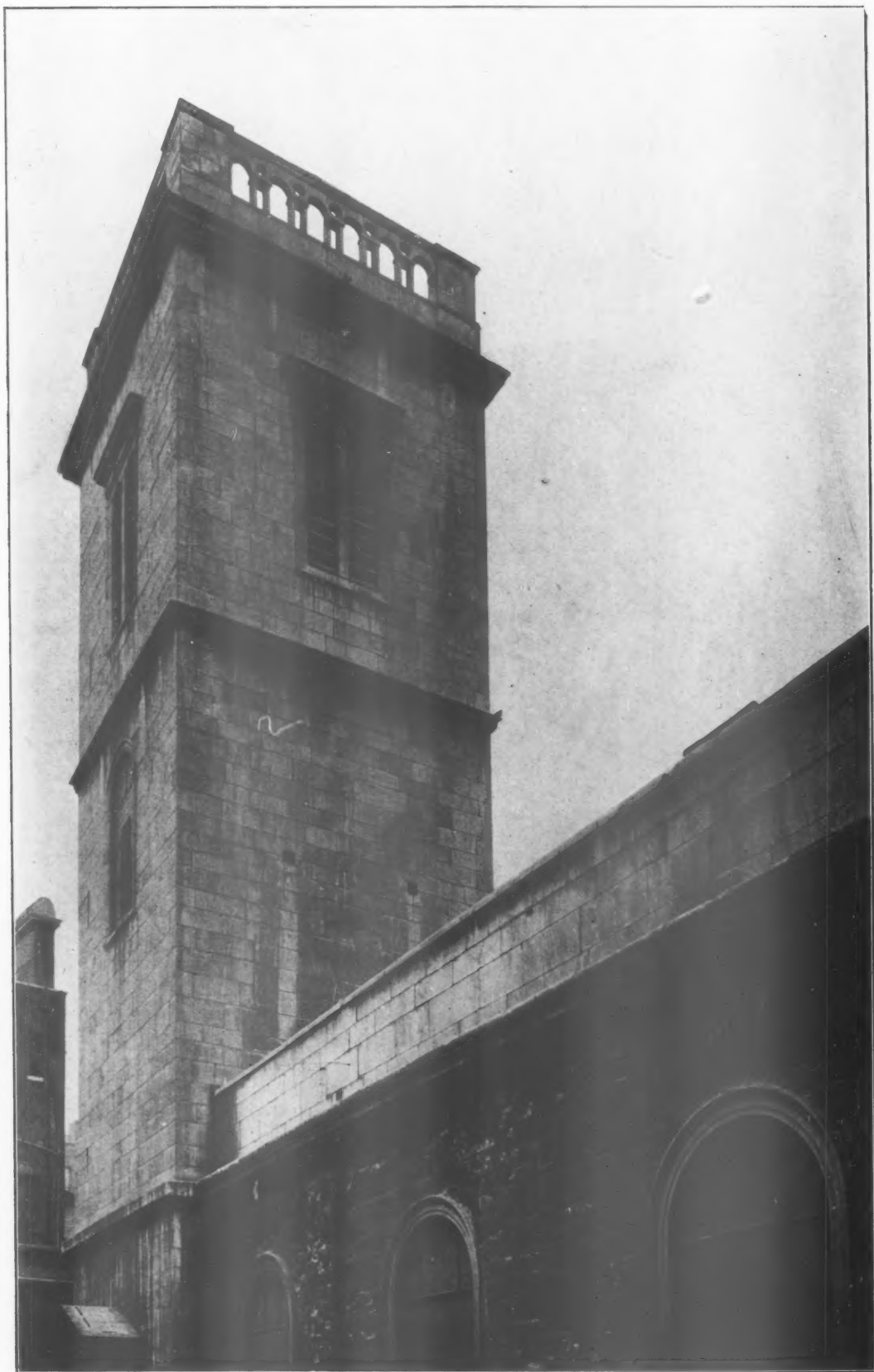
*Lime'light photo: E. Dockree.*



ALLHALLOWS, LOMBARD STREET. PRINCIPAL ENTRANCE.

*Photo : E. Dockree.*





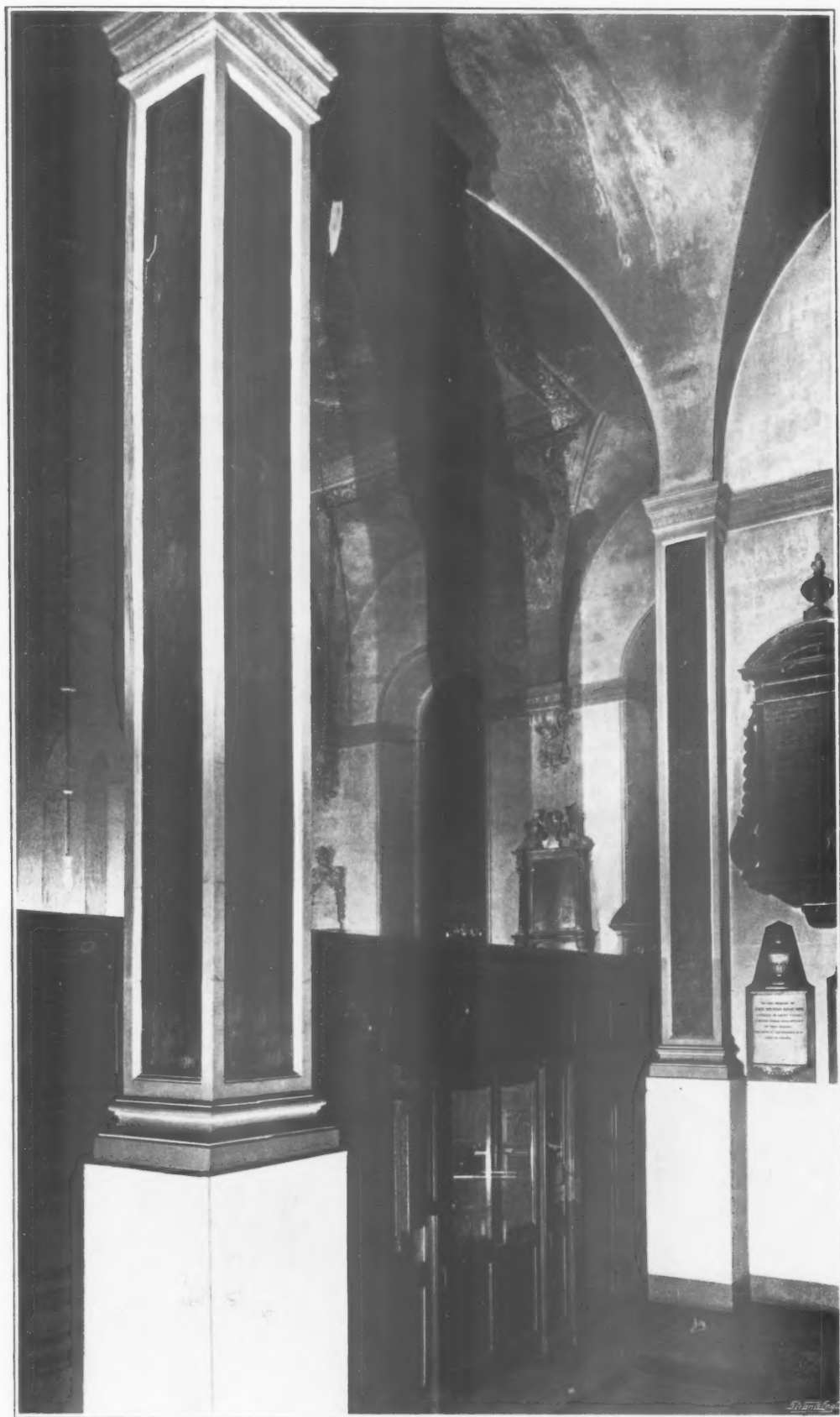
ALLHALLOWS, LOMBARD STREET. THE TOWER.

*Photo: E. Dockree.*

*Limelight photo: E. Dochree.*

ALLHALLOWS, LOMBARD STREET. SOUTH-WEST CORNER  
OF THE VESTIBULE, SHOWING DOORWAY INTO PORCH.





*Limelight photo: E. Dockree.*

ALLHALLOWS, LOMBARD STREET. VIEW FROM NORTH-WEST  
CORNER OF VESTIBULE.

*Limelight photo: E. Dockree.*

ALLHALLOWS, LOMBARD STREET. VAULTING OVER VESTIBULE.



ALLHALLOWS, LOMBARD ST. OLD GATEWAY TO THE  
CHURCH. NOW PRESERVED IN THE PORCH.

*Limelight photo: E. Dockree.*



ALLHALLOWS, LOMBARD STREET. THE FONT.

*Limelight photo: E. Dockree.*





*Limelight photo: E. Dockree.*

ALLHALLOWS, LOMBARD STREET. INTERIOR, LOOKING EAST.

disappearing, giving place to violent buildings that are fevered and short-lived. If architecture has no influence on the swarms that throng the streets, why go to the expense of putting up costly architectural fronts to dominate these streets? If architecture has an influence, then surely we should not lessen the number of examples that we cannot replace, and of whose influence we cannot define the reach? Many ingredients go to constitute the usefulness of a church; the

temper and habits of the neighbourhood fluctuate; the number of people within its walls do not comprise all its congregations: a church has its votaries beyond the pew-opener's ken, and these votaries have their claims, claims which amount to rights. Is there to be no provision for such folk in the City, and are we to add, amongst the many other signs in Lombard Street, the Bishop's Wash-Pot and Shoe?

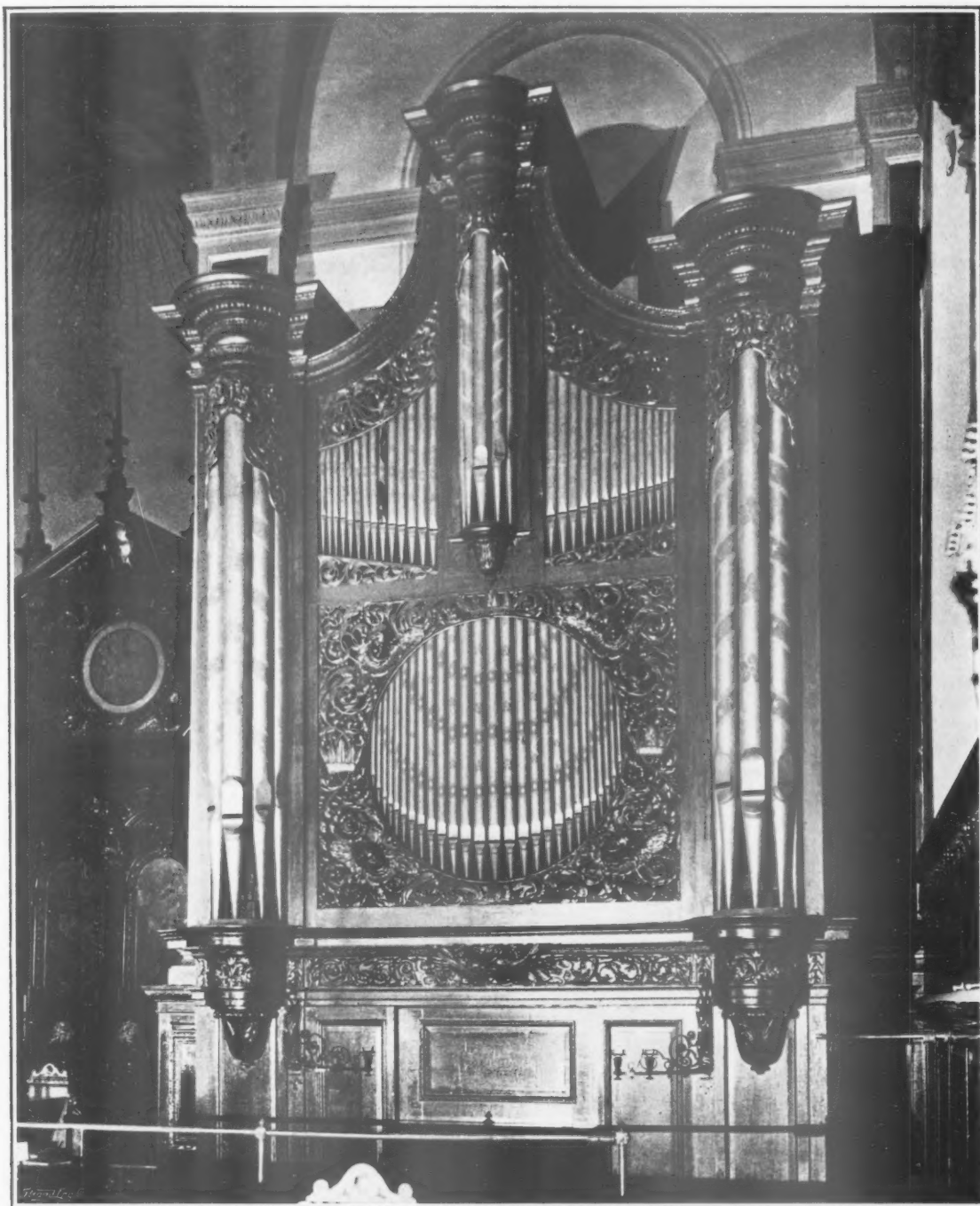
Nor is it only the destruction of our national



ALLHALLOWS, LOMBARD STREET. THE PULPIT.

*Limelight photo: E. Dockree.*





*Photo: E. Dockree.*

ALLHALLOWS, LOMBARD STREET. THE ORGAN.

monuments that we have to deplore, due to the overweighted responsibility of their guardians; they dare not also refuse to accept the gifts from impulsive unaccredited donors. Anyone may dump down a sackful of plate upon the altar, or stick painted glass into the windows of our architectural masterpieces, provided the money value of the gift is heavy enough to precipitate

the responsibility of their guardians, which for the most other while remains unavailable in solution. And these disastrous additions count as so much loss to us; the indelible window darkens our churches and impairs their usefulness; the heaped treasure adds to the anxieties of the church's custody, and nothing to the impressiveness of devotion. The Church of Allhallows points the

moral of the stained glass injury. Some eager donor has filled all the windows with painted glass, so completely darkening the church already obscured by the tall buildings hemming it in on all sides, that they have had to cut a skylight in the ceiling, and withal keep a couple of score of gas lights burning, to counteract their unfortunate acceptance of this pious donation. Moreover it is nearly as difficult to remove these additions, when once placed, as it is to replace a building when once demolished.

It seems then, that public monuments, such as our City churches, need putting under a different guardianship—a guardianship more remote from the influences of parochial or diocesan considerations, more tender and reverential of the works of our fathers “and of the old times before them,” and more alive to the influences which make for good in the fret and turmoil of our streets, and in the want of any inspiring ideal in the modern architecture that composes them. If the Dean and Chapter of St. Paul’s are open to the attack of the same logic, how long may we still count upon seeing our Cathedral standing on so valuable and so vendible a site?

It is worth while remembering that there was a period when St. Paul’s itself was practically a City church without congregations.

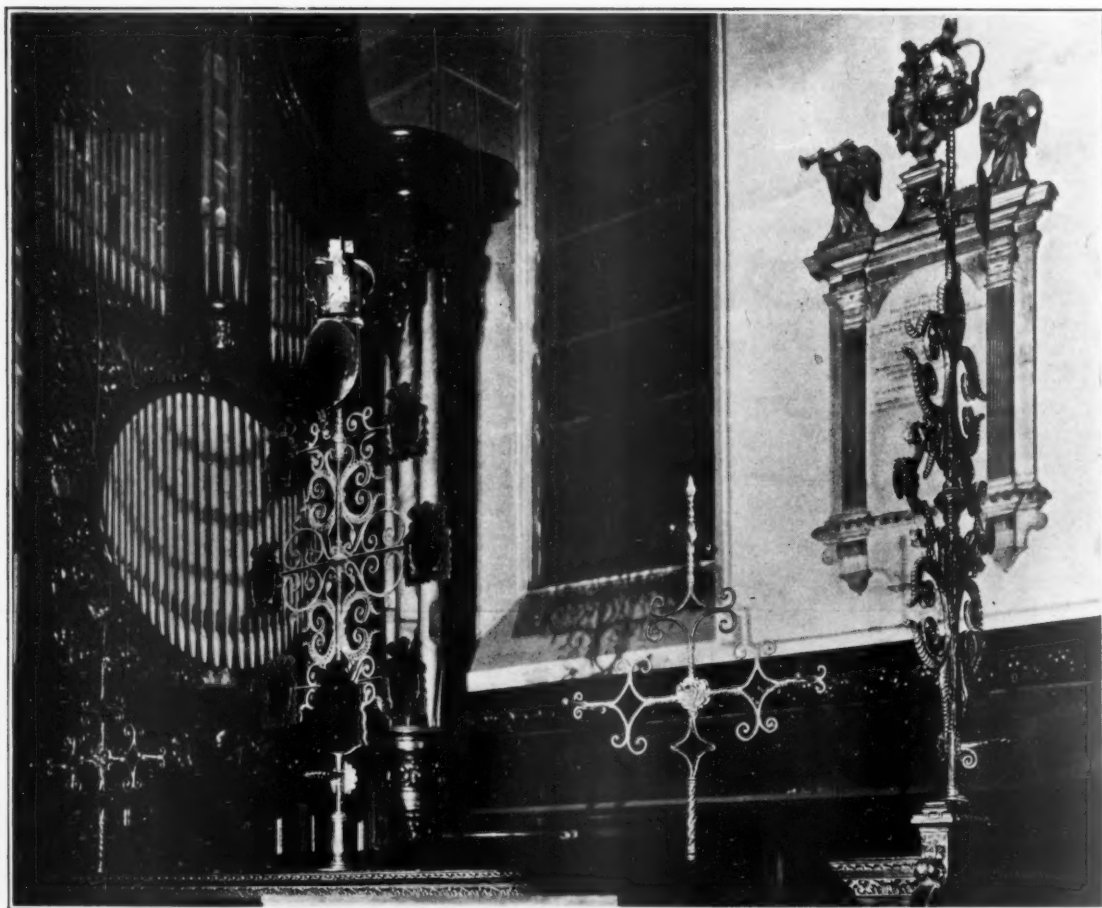
HALSEY RICARDO.

NOTE.—The following facts may be added to Mr. Ricardo’s argument.

(1) The Rector (Canon Rawlinson) died October 6th, 1902. There being a vacancy in the living, the trustees of London Parochial Charities took the opportunity to move for the demolition of the church, setting forth their reasons in a long letter to the *Times*, and stating that a sum of £6,000 a year could be realised by the sale of the site of Church and Rectory. The Rectory, however, is the Langbourn Chop House, let on a long lease, and if the tenant had to be bought out, the large sum demanded would much decrease the sum to be realised for the Bishop’s Fund. Moreover, there is No. 18, Gracechurch Street, one of the houses backing on to the church; here, again, a lease of nine years must be met, and the tenant does not at all wish to be bought out or to move. As the churchyard cannot be built over because of the Disused Burial Grounds Act, the site is further curtailed in width. These are but one or two difficulties to be considered before the £6,000, or even £3,000 or £4,000 can be thought of.

(2) *Ancient Lights.* This does not apply really to the frontage in Gracechurch Street, as Nos. 18, 19, 20, 21, are all in the hands, now, of the London Parochial Charities. But the Lombard Street shop owners would probably object to any higher building than the present church. This also applies to the houses on the west side of Ball’s Alley and the block of offices which draws light from the narrow court leading to the Langbourn Chop House.

(3) *The Actual Use made of the Church.* This has been greatly misrepresented by the advocates of destruction. The population is, roughly, 260. The church has an average congregation of 50; and 60 communicants a month. It is open daily from 11 a.m. to 4 p.m. for private prayer.



ALLHALLOWS, LOMBARD STREET. THE CIVIC SWORD AND MACE RESTS IN THE CORPORATION PEW.  
REMOVED FROM ST. DIONIS BACKCHURCH IN 1878.

*Limelight photo: E. Dockree.*

# How Exeter Cathedral was Built.

## I.

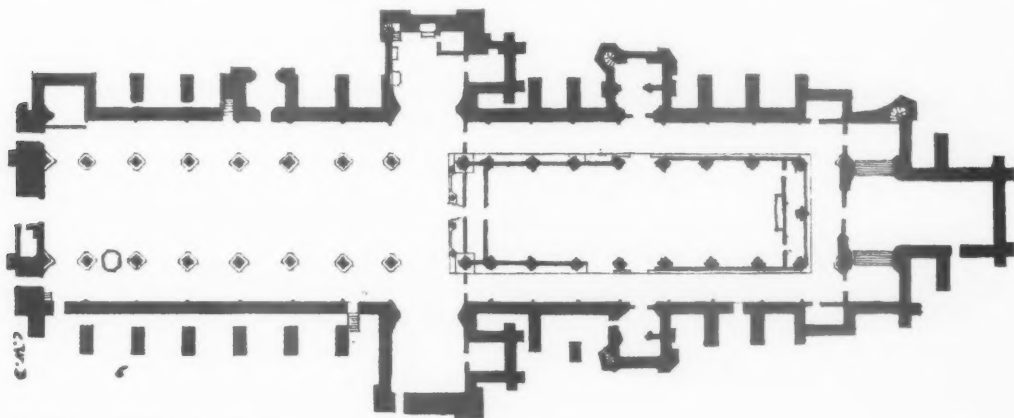
IT is a foolish occupation arguing for preferences in things supreme, but I have been drawn to take a special interest in Exeter Cathedral, because it is the first that I ever saw. Moreover, its unusual form, its unity, completeness, and, up to now, comparative freedom from the falsifications of restoration, do lend it, perhaps, a peculiar power and attraction. Its unity has impressed all writers. Isaak says:—"Yet is the same so uniformly compacted as if it had been builded by one man, and done in an instant of time."

We are now so used to write and read of "Gothic," and of "styles and proportions," that we are apt to forget the mystery of it; that just this thing should have been wrought into stone at all. Some twenty years ago I was standing before the west front of Coutances when two young architects with the accoutrements of sketchers came up. They talked together a minute, looked around, pointed, wagged their heads, and in some subtle way conveyed to me a sense of their disapproval of the cathedral, and then turned their backs and sauntered away. Every writer on any one of our cathedrals seems to feel himself called upon to show that it is not all that it might have been, and to point out how it could have been improved. In this respect we are hardly in advance of a Mr. Ralph, a gentleman of taste of two centuries ago, who disapproved of Westminster Abbey, and pointed out how its defects of proportion could be remedied by putting a plaster ceiling at two-thirds of the interior height. Now all this is absurd, and reminds one of how the man of science in Fenimore Cooper disapproved of the quadrupeds because they had not "rotary levers" instead of hindlegs.

It is not criticism to object to the Pyramids, or to wish that the Parthenon had a dome, or to point out, with Professor Freeman, that Exeter

might have been higher.\* "You might as well," I once heard Morris say, "criticise a geological period." The office of criticism is to know facts, and to understand conditions, to perceive essential truths, to set aside the unreal and trivial, but to worship that which is worthy. And Exeter is worthy—a marvellous thing, the spirit of which will only speak to us through our reverence and wonder. The noble materials in marble pillars and stone vault; the strongly moulded arches; the unbroken vista; the sense of reality, power, serenity, and fairness, make a whole of amazing beauty (Fig. 1). The sun strikes through the great windows, and fills the interior with positive sunlight; the pillars, set diagonally, allow of full sight into the aisles, thus making the whole width effective, and they take the light and shadow in broad spaces; the arches are easily adjusted to the piers, and their many mouldings follow the same diagonal planes as the pillars they rise from. The dainty triforium is an exquisite foil to the large clerestory above and the great arches beneath. The tracery is as beautiful as tracery can be at its best—romantic yet reasonable, strong yet elegant, various yet balanced—and the way in which the quatrefoil balustrade along the window sills allows the light to filter through its intricacies is perfectly lovely. The vault is unbroken for fifteen bays, and each severy is supported by a dozen pairs of stout diverging ribs, without sub-division or caprice of any sort. The lines are multitudinous as the timbers of a half-finished ship, and in the distant vault, the web-fillings appear to be quite hidden by the stout moulded ribs. The bosses are rounded masses of intricate foliage like great nests built in the branches of the vault. The

\* Professor Freeman, author of "Exeter," in Historic Towns Series, is not to be confounded with Canon Freeman, whose book with the works of Dr. Oliver, Britton and Carter, must be the basis of all future study of the cathedral.



EXETER CATHEDRAL. PLAN

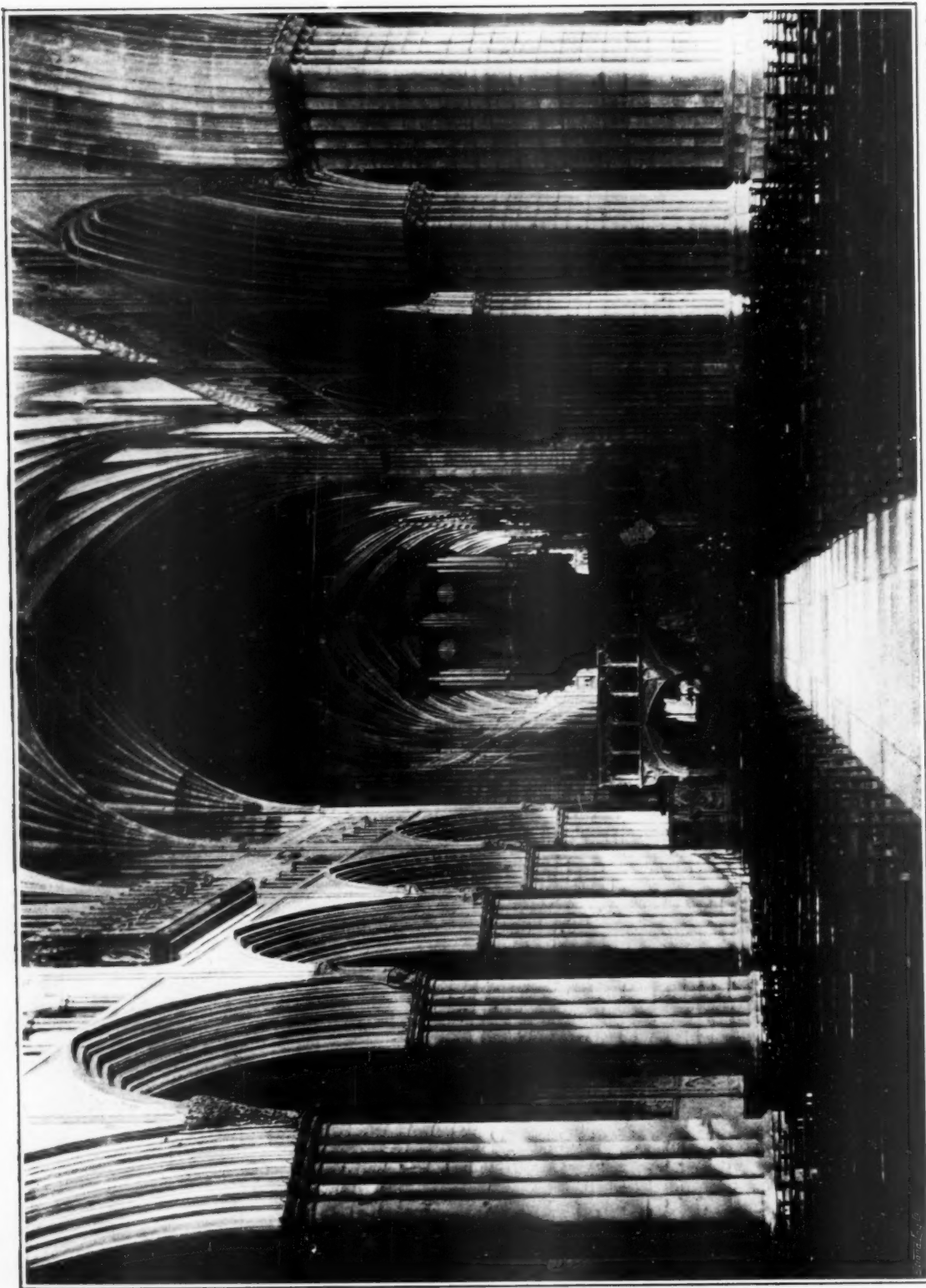


Photo: E. Dockree.

FIG. 1.—THE INTERIOR FROM THE WEST.



corbels of the vaulting shafts have figure subjects, the Virgin and Child or a Coronation, the others foliage: here and there traces of gold and vermillion show how they were decorated. The west window is magnificently stately; what a blaze of splendour must have streamed through it when it was filled with fourteenth century glass, the plainer parts of which were fretted over with white vine-leaves on a ruby field.\* All the hundred windows of the church seem to have been filled with stained glass, almost the whole of fourteenth century work; the east window contains glass both of the early and late parts of that century. The clerestory window in the middle of the north side of the choir retains enough glass to show that these windows were filled with bright figures on a grisaille ground. In the head of the window at the west end of south choir-aisle are also considerable remnants which furnish some

clue as to the lower tier of windows. St. Gabriel's and its companion chapel have both preserved much early glass; the finials of canopy work in the heads of the lights show that these originally had figures like the early portions of the great east window. In the clerestory of the nave are to be seen in several places borders of fourteenth century work to the lights which show that the nave also had early patterned glass (Fig. 2).† The beauty of it all when the sun struck through the forest of tracery may not be told.



FIG. 2.

Even if you enter the nave by the west door you must not miss seeing the north porch, the walls of which have been but little touched since it was finished. Traces of colouring, rose-red and white, remain. In the niche over the door stood a statue of the Virgin mentioned in 1409. The vault is carefully built of chalk, the boss is the Lamb in a wreath of roses, and round the noble arch-mould of the door runs a trail of roses. Compare this with the doves in the hollow around the west door—both have the touch of poetry common to all the finest ornament.

High up on the left of the nave is the beautiful "Minstrels' Gallery" (Fig. 3). On the floor to the right in the sixth bay was the Courteney chantry where the fine, but terribly restored tomb,

now in the south transept, stood, within what Westcote describes as "a sumptuous, curious little chapel lately taken down." Before the figures were scraped they showed traces of gilding and colour. The knight's armour was gilt, and on his breast were blazoned the arms of Courteney. On the north side, opposite, was the chantry and tomb of Bishop Brantingham.

To its infinite advantage, Exeter still retains its *pulpitum* (choir screen), called "la Pulpytte" in the Fabric Rolls (Fig. 4). It is of early fourteenth century work. The range of niches above, where at present are some dark post-Reformation paintings, must originally have held sculptures—almost certainly a series of the Life of the Virgin. Amongst the wreckage of carving now in the cloister, is a fragment of a fine relief of St. Elizabeth embracing the Virgin, which may very well have belonged to the sculptures of the *pulpitum* wrought in 1323-24.\* On the loft above stood the "organs" and the great eagle lectern for the Gospels. Still higher was suspended the nave rood with the attendant figures of St. Mary and St. John. Indications of the attachments of the beam which carried this crucifix have been found in the walls.† Beneath it, and in front of the *pulpitum*, was the altar of Holy Cross.‡ To the right and left were two other nave altars, those of the Virgin and St. Nicholas (for Exeter was a seaport town).

The transepts (see Fig. 4) stand under the Norman towers; in this respect the church is more like Geneva Cathedral than any other; Angoulême has a somewhat similar arrangement, and Poitiers seems to have been prepared after the same type. At Exeter, however, it may have been a purely English development from the Saxon churches with closed-in transepts. Here the ancient arches have been enlarged, and the big traceried windows cut through the Norman walls. The vaulting of these transepts is in wood. High up are the delightful stone galleries which climb out on the air. The clock in the north transept is ancient and interesting.

In the choir aisles are three stone knights, very fine—in the battle-harness of Bannockburn. One is Raleigh or Chichester, his neighbour is Bohun, and the third is Stapledon. Notice the raised gesso work of the mail and on the sword-belt;

\* Portions remain in this very interesting window, which is to be sacrificed, I suppose, for a correct twentieth-fourteenth century example.

† The windows generally are delightful in their present state, made up with old glass on old lines, if not original: Carter, a century ago, spoke of them as ancient.

\* Scott says that the choir door is old, the painting of it old "restored." It is well to know on documentary evidence, as no one can be certain when once the restoring machine has passed over a work of art. The backs of the two recesses in the Screen were pierced by Scott reluctantly, the former state may be seen in Britton.

† The veil before the great cross is mentioned in 1402.

‡ Oliver puts this in the north tower, but the nave under the Rood was its position in many other churches.



*Photo: S. B. Bolas and Co.*

FIG. 3.—MINSTRELS' GALLERY, NORTH SIDE OF NAVE.





FIG. 4.—VIEW ACROSS TRANSEPTS, SHOWING PULPITUM.

*Photo: S. B. Bolas and Co.*

also the carved heads, which serve as corbels to the arch of the recess, over the first-named effigy.

The south choir chapel is that of St. James. Here is a stately canopied tomb recess. The other chapel, on the north of the choir, is St. Andrew's, with another beautiful recess, almost certainly for the tomb of Dean Kilkenny (1302). From the transverse aisle, or Retro choir, open the Lady Chapel and two side chapels—St. Gabriel's on the south and St. Mary Magdalene's on the north. Two little added chantries, late and rich, also open from the Retro choir. The blue "star-freckled" vaults of St. Gabriel's and its companion chapel are in large part original, the patterns of the ribs, however, are, Scott says, "foolish additions." Directly at the back of the high altar and its reredos was the feretory, a narrow chamber for the preservation of relics. A remnant of a small door which gave access to it may be seen by the corner of Bishop Stapledon's tomb. In the Gabriel chapel is Bishop Branscombe's effigy, lying under a later canopy. This figure is one of the most perfect works of English sculpture, and must be included in any selected dozen tomb-statues from the whole country. After we have picked out a king and a queen, a knight and a lady, I do not know where to go for a bishop so grand as this one. Wrought about 1280, perfect in early maturity of style and easy mastery of craftsmanship, as well as in pose, dignity, and feeling; it was painted to the highest pitch of the image-painter's art, and in this is unrivalled amongst early effigies. It is a thing superb.\* Opposite on the north side is Bishop Stafford's tomb.

The Lady chapel is full of points of interest: the forms are all a little earlier than in the rest of the church. The tomb recesses are of great beauty, those to the right containing Purbeck effigies of early bishops. The arcaded stone stalls by the altar are also especially noticeable; an image of the Virgin stood over the altar. Window tracery and vault are unsurpassable. The painting of the vault, Scott says, is an exact "reproduction" of what was found.

In the choir the lines and forms are much the same as in the nave, but in the eastern bays—the "presbytery"—the carved corbels from which the vaulting shafts spring, and the bosses of the vault are even more exquisite. They were wrought just at the moment when carving burst into full leaf—the June of architecture—before there was a sign of the crumpling which evidenced approaching decay. These carvings of nut, maple, oak, thorn, sycamore, vine, and fig, are crisp and fresh as if the dew were on them. The bosses of the vault have figure subjects: over the altar is a Coronation of

the Virgin and a Crucifixion, with Mary and John and sun and moon. Westward are Samson and the lion, a siren, two dragons fighting, a woman playing a viol, and a noble king's head—all triumphs of romantic beauty. The restored gilding and painting of these bosses represent pretty faithfully the original; for the rest "the indications were slight" and the ribs were imitated from the Lady chapel. The wall surfaces seem to have been coated with a soft rose colour; some of it may still be seen over the pulpitum on the north, and also in St. Andrew's Chapel. The marble columns, of a colour changing between grey-purple and grey-green, were polished. Points like the corbels and caps of triforium were gilded, and the bosses were highly coloured and gilt like great enamelled clasps.

On the right of the choir, which had a marble floor, is the bishop's throne, which rises some sixty feet, an oak spire of tabernacle work.<sup>o</sup> The misericordes, re-set in the modern stalls, are the finest series of "Early English" wood-carvings anywhere to be found—foliage, birds and beasts, knights, fables, and fairy stories. The stone screen dividing off the aisles is modern save the open cresting at the top. Scott found this set on a plain wall which Carter says was ancient. Further east, by the south side of the altar, is the triple stone-stall, the presbytery proper, usually called the *sedilia*. Here an open tabernacle of stone is supported on slender brass columns which seem to be original. Isaak speaks of it as "a monument fairly arched, and three seats, with side pillars of brass, erected to the memory of King Edward (the Confessor), Edith his queen, and Leofric the first bishop." Carter says the columns were gilded brass. There is reason to suppose that Leofric was re-buried beneath this stone seat, for no other tomb is known, and at Westminster Abbey an old coffin, supposed to be that of the first founder, was moved to a place under the *sedilia* on its erection in 1307, and the *sedilia* came to be known as Sebert's Tomb, just as the one at Exeter was called Leofric's Stone.<sup>†</sup> On the opposite side of the altar space is the canopied tomb of Stapledon, the bishop who finished the works of the choir. It has a fine effigy, and on the ceiling of the canopy which surmounts it is a faded painting of Christ displaying His five wounds. Westward of this is the early Purbeck tomb of Bishop Marshall.

The ancient high altar and its reredos were, as we know from the fabric accounts, of extraordi-

\* The paintings at the base are said to be "revived," but are as dead as oil-cloth. There appear to have been images in the open spire-work.

† Lyttleton speaks of the remains of three *paintings* of the Confessor, Queen Edith, and Leofric the bishop, on these stalls.

\* A careful drawing of the painting was given in an early volume of the Trans. Ex. Dioc. Socy.

nary splendour. Leland says that Bishop Stapledon made "the Riche *Front* of stonework at the High Altar, and also made the riche silver *Table* in the middle of it. Yet some say that Bishop Lacye made this silver *Table*, but there is no likelihood in it." The "Table" must have been a silver retable. In 1324 John the Goldsmith was paid *pro opere tabulæ argente*, and as this was something different from the frontal, which is mentioned separately, it implies, as we have said, a panel above the altar, which would have occupied a space similar to a recess in the Winchester reredos before that was restored. Above this imagery in beaten silver was the *tablatura lapidis*—ranges of niche-work and sculpture—rising as high as the points of the arches behind it,\* and spreading over into a vaulted tabernacle from which hung the golden dove. On either side of the silver retable probably stood the famous statues of St. Peter and St. Paul, given by Bishop Stapledon. When Carter made his survey the reredos was in position, but the face had been destroyed. From the top of it a curious little flight of steps crossed to the east window where a casement opened, evidently to give access to the top of the reredos. From the vault of the choir was suspended a silver corona of lights. All this was but the setting and background for an appropriate and impressive ritual, rising at times into such dramatic festivals as Grandisson's special *ordinale* for Christmas Eve, when, at the first nocturn, a youth holding a lighted torch appeared in the east from behind the high altar, and sang, "Hodie nobis coelorum Rex de Virgine nasci dignatus est." He was then joined by six other choir boys singing together (in allusion to the song of the morning stars of Job) "Gloria in excelsis Deo et in terra pax"; then passing slowly through the choir they disappeared beyond the western entrance.

## II.—THE SCULPTURED FRONTISPIECE.

The western gable rises above a ground-story of niche-work and sculpture which stands in advance and includes the three western porches (Fig. 5). It is usually called the Western Screen, but this is an unhappy and non-explanatory name. So far from its purpose being to hide it is to manifest. It is an external Iconostasis—a sort of title-page to a great book of doctrine. This work is usually assigned to Brantingham, 1370-94. Canon Freeman says it was completed somewhere between 1377 and 1399; but in his analytic plan he shows

it as of fifteenth century work. He writes, however, that the only intimation we have of a more exact date is the statement that 6 ft. of glass at a shilling per foot were inserted in the vestibule of the church in 1377-78. He has before told us that some work about the great west door, and to the new chapel next the font (supposed to be Grandisson's burial chapel in the west front) was done as early as 1329-30. In the year before, thirty-three stones from Silverton, being 80 ft. run of gutters above the porch, were provided. Freeman, however, would, I think, wrongly refer this to some *repair* to an old west porch. Again, in 1346, there is an entry for costs of work about the porches (*adhuc custus porticorum*). Fourteen stones were also prepared at Wells about the same time for the "tablature" of the porches. Freeman says that the "porches" are here spoken of as separate, and we must not understand these entries as referring to the Western Screen, but that they can only apply to other sculptures, those in the south porch, for instance. His position obliges him to speak of the western recesses severally as porches and to give them the early date; but he will not allow that "*porticorum*" applies to them collectively with the niche-work connecting them. He allows even further that Grandisson completed the little chapel in the west front for his own burial (1369). Now the windows of this chapel are so adjusted in regard to the niche-work, etc., of the frontispiece that it seems impossible to suppose that all was not built together. And indeed the very fact of Grandisson's burial here in the thickness of the west wall goes to show that he regarded it as his special work. The work of the "porches" was still in hand in 1348, when Grandisson subscribed £10 to what seems to have been a special fund (*pro constructione porticorum*). Great efforts were being made at this time for the completion of some work, as in 1349 eight hundred indulgences were issued for benefactors to the fabric. From these indications it seems plain that the image-wall was executed as a separate work almost immediately after the completion of the nave (about 1345) under Grandisson. "Tablature" is used elsewhere in the Rolls for the imagery behind the high altar.

If now we turn to the frontispiece itself we may be surprised that such work can have been ascribed to the same time and influence as produced the east window, which is known certainly to be of Brantingham's time, and is typically "Perpendicular" in style. The niche-work may be just the last word of the old era, but it is certainly of fine mid-century character. The central statues of the lower tier, as well as all the supporting angels, must also be of Grandisson's time. These romantic, cross-legged kings, habited

\* Some marks of the old reredos were found at the last "restoration," see Scott's "Recollections." Many vestiges of it were found about 1815, see Britton. The balustrade under the east window is modern, done when the reredos was destroyed.

in diapered stuffs and an early type of plate-armour, can hardly have been wrought many years after the terrible scourge of the Black Death which changed so profoundly the spirit of mediæval art. The upper row of sculptures, and those at the ends below, are doubtless later. It is on one of the pedestals beneath the two central upper figures that the Coat-of-Arms of Richard II. appears, and this seems to be the only reason that has led to the supposition that the whole of this romantic work was of that king's time. The image-wall of Exeter is still practically intact, except for a specimen of what "restoration" may be expected to achieve, and thus furnishes by far the best point of departure for the study of the storied west fronts of our great churches.

The sculptures have been examined more than once with a view to reading the general meaning of the scheme and identifying the individual figures. I shall follow each account in sequence as far as it appears to be valid. Carter, a century ago, made a survey of the cathedral, the results of which were published in the *Vetusta Monumenta* (1797). He also etched most of the sculptures of the kings for his *Specimens of Painting and Sculpture*. For this purpose he made sketches of all the figures and these are especially valuable for comparison with the statues in their present state.

In the first-named publication, the two central niches above the great door are said to have formerly held two seated figures—that on the left being, when he wrote, destroyed. The figure to the right is described as a Royal Figure, his foot on a globe which was divided into three parts. The statues on each side of these, at the same level, are ten of the Apostles (twelve, counting the returns of the two buttresses) with their attributes. On the face of the two buttresses, and at the same level are the Four Evangelists with their symbols. To the right, at the angle, is St. Michael triumphing over Satan. Over the smaller north door in the west front are three small figures, the fourth being lost. These are Justice with scales, Fortitude with lance and shield, Discipline (or Prudence) with a heart (?) in her hands, and religious dress. All are crowned and are trampling down Vices. On the jambs of the central door are four small figures in relief crowned and seated.

Britton, in his "Cathedral Antiquities," gave a list which pretended to identify all the figures with a haphazard jumble of historical and Biblical persons; early kings of Wessex, Godfrey de Bouillon, and Guy de Lusignan, appear here in no recognisable order and for no conceivable reason. Although this scheme was abolished by the criticism of Cockerell fifty years ago, it still appears in the most recent and popular guide-

book, along with regrets expressed, in regard to the sculpture, "that there is so much of it!"

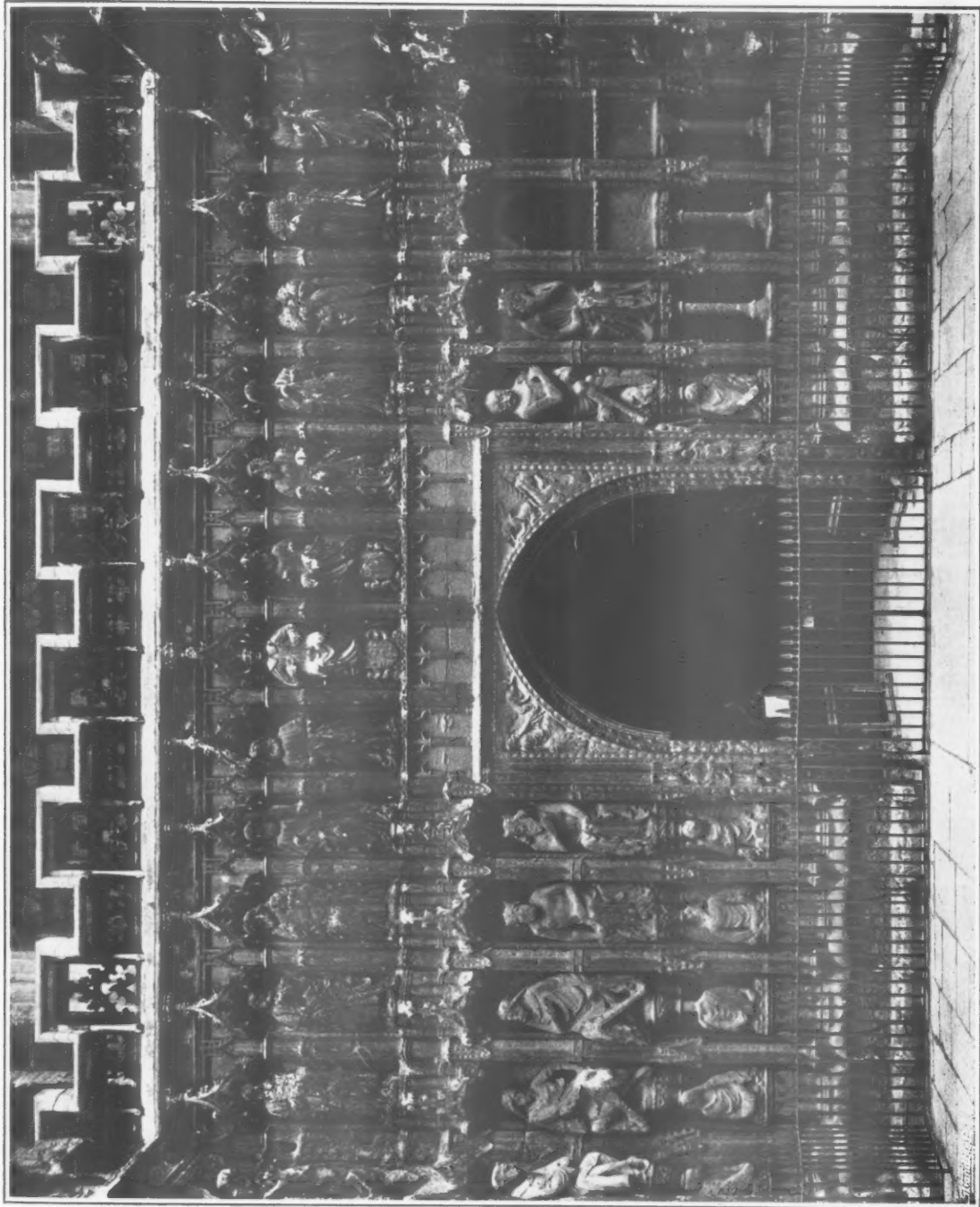
Cockerell, in his remarkable book\* on mediæval sculpture, 1851, gives the result of prolonged study of the iconographical schemes of our cathedrals. He properly identifies the remaining one of the two central figures with Christ, and points out that He was in the act of crowning the Virgin. Her figure had been destroyed and His was made to do duty for one of the English kings by the addition of a sceptre. The twelve Apostles are severally identified by Cockerell—1. St. Philip holding loaves of bread; 2. St. Bartholomew holding his own skin; 3. St. Matthew with a book; 4. St. Thomas (?); 5. St. Andrew; 6 and 7. SS. Peter and Paul on either side of the Coronation of the Virgin; 8. St. John with cup; 9. St. James with palmer's hat; 10. St. Simeon; 11. St. James the Less with fuller's club; 12. St. Jude (?) broken. He explains the remarkable reliefs of angels in the spandrels of the central door as being "in ecstatic attitudes as if dazzled," and alludes to Psalm xxiv., "Lift up your heads, O ye gates . . . and the King of Glory shall come in." As some substantiation of this, he points to the choir of rejoicing angels along the battlements. The four Evangelists in the upper tier of the two buttresses have their usual symbols at their feet. St. Matthew and St. John with an angel and an eagle, St. Luke and St. Mark with a calf and a lion. The remaining sixteen figures of the upper row (excepting that at the south angle), Cockerell assigns to the twelve minor and four greater Prophets.

In the lower row two pairs of figures in the buttresses, below the Evangelists, are, Cockerell suggests, four Doctors of the Church—St. Jerome and St. Gregory, St. Ambrose and St. Augustine. The rest of the lower row he explains as being English Kings, from Alfred to Henry VI.

The identification of the two central figures above the great door as having been Christ and the Virgin is certain. The head and gesture of the remaining figure are entirely characteristic, and the globe on which His foot rests is the world subdivided into its three then known continents and the ocean (Fig. 6). A lovely version of the Coronation of the Virgin occupies a similar position at Wells, and no other could so properly gather up the meaning of the Exeter scheme. Distributed over the front are four Coats-of-Arms.

\* This book shows Cockerell, the exquisite classicist, to have had quick insight into the meaning of mediæval art, and a true enthusiasm for it; a man full in intellect and in heart. He speaks of the "intensity of character and the delicacy of execution." The knight, with his visor up, "casting a shadow over his face, and reminding us of Michael Angelo, is the very model of deliberate valour."





*Photo: S. B. Bolas and Co.*

FIG. 5.—THE IMAGE WALL AND CENTRAL DOOR.



FIG. 6.—STATUE OVER CENTRAL DOOR.

The two doubtless stood for the reigning king when the upper statues were wrought, and the See. As, however, Richard II's arms come under the niche where the Virgin was enthroned, it is now filled with a mean and silly figure of a king,<sup>†</sup> and this and the figure of Christ, we are told in the guide-books, represent Richard II. and Athelstan. It is also certain that the Apostles stand much in the order Cockerell gives. St. Philip comes first as the first called. St. Peter and St. Paul usually stand on the right and left of the central group, and here, where they share in the dedication of the church, it was especially appropriate. St. Paul is a bald, bearded man with a sword; St. John, much younger, carries the chalice; St. James is a splendid figure with staff and wallet and scallop shell in his palmer's hat.

The subject of the south angle Cockerell calls St. George, rather than St. Michael, as was first proposed. Here he appears to be wrong, as in Carter's sketch the figure is feathered as an archangel. That the rest of the figures in the upper row are prophets is also certain: they carry scrolls on which they seem to write or to read, and their headdress is the characteristic hat given in the MSS. to Jewish persons of authority. On the scrolls were probably written extracts from their prophecies. In the east window three prophets bear scrolls on which are inscribed Gen.

\* Two large isolated figures stand above these arms and are usually named Athelstan and the Confessor. According to Oliver these were renewed about 1820. They are too remote to say anything about.

† Oliver says this figure was done about 1818. The whole top row of niche-heads and battlements above are "restored" work of doubtful character. The new figure in the lower row called "William the Conqueror" (!) preserves the old attitude as described by Cockerell; but what a poor, scowling creature it is beside the old figures—and still we go on putting our trust in "restoration," not even knowing what it is we restore, and always full of belief for next time.

Above, on the two great buttresses, are the pseudo-coats of Athelstan the benefactor to Exeter, and the Confessor, who founded the cathedral.\* Beneath the Coronation of the Virgin are two other coats—that on the left is England impaling the Confessor—the well-known arms of Richard II., that on the right shows the pseudo arms of Leo-frie the first Bishop of Exeter, impaling the ordinary Arms of the See.

xvii. 19, Deut. xviii. 1-5, and Isa. has *Egredietur virga de radice Jesse*. The lower figures, with the exception of those on the buttresses as we have seen, have hitherto been called English kings. The short list which Cockerell gives is much more reasonable than that in Britton, and there seemed little to be said against the supposition because this scheme appeared to be parallel with the well-known galleries of the kings on French Cathedrals. In France, however, the kings have not such important positions as at Exeter and Lichfield. And by this reading, moreover, Richard II. in whose reign Cockerell supposes the statues to have been carved, and Edward III., his great predecessor, were represented only by two busts over the south door.

Only a few years after Cockerell wrote, V. le Duc pointed out that the statues of kings on the cathedrals dedicated to the Virgin were the kings of Judah (*Dictionnaire*, s. v. Cathédrale), and this is now generally accepted. M. Emile Mâle, in *L'Art Religieux*, 1902, points out that the Gallery of Kings "is another form of the tree of Jesse." The figures are crowned because they were all of the royal line, if not all kings. At Paris there were twenty-eight, exactly the number in the genealogy as given by St. Matthew. But the number is not fixed; at Chartres there are eighteen, at Amiens twenty-two. The presumption now becomes that the English scheme follows the French model; and, in support of this view, so many points can be urged as to amount to proof. Examination of the images themselves shows (and this has never been pointed out) that the second in order was a king playing upon a harp, who cannot be any other than David (Fig. 7). Another figure held a flower, which must be a bud of the Tree of Jesse: one or more had crosses on their breasts. It is common, in the Trees, to find the prophets associated with the royal ancestors. In the Dorchester window we have Jesse, David playing his harp, together with three or four others of the royal line, and twelve prophets. On the beautiful rose-coloured cope at South Kensington (c. 1300) there are Jesse, David and his harp, Solomon, Rehoboam, and Abijah, together with twelve prophets, and the Virgin. The large figures of the Christ Church reredos



FIG. 7.—DAVID.

are unfortunately for the most part destroyed, but the two which remain besides Jesse and the central Nativity, are David and another king sitting cross-legged so exactly like the kings of Exeter that we can hardly doubt that they were the work of the same hand,\* and the supposition that the kings are English does not seem to go very far back at Exeter or Wells or Lichfield. From his account Cockerell seems to have been the first to apply the theory to Wells, and this in opposition to the old interpretation of the Clergy (which he cites) as reported by William of Worcester in 1450. According to this traditional account the North tower was devoted to stories of the "Old Law," and the West face and South tower to the "New."†

In 1634 several cathedrals were visited by some antiquaries who have left an account of what they saw, which has been printed in the *Gentleman's Magazine*. They tell us that at Lichfield there were 100 fair statues curiously graven and carved in freestone, of kings, patriarchs, prophets, fathers and apostles, that grace it much, and angels and a majesty at top. This very valuable account is not by itself conclusive, but in a "History of the City and Cathedral" issued in 1805 (John Jackson, jun.), we are told that a statue of Charles II. took the place of Christ, and "on both sides [on] the steeples were all the old Patriarchs. The next two rows were filled with figures of prophets or prophetesses and judges. Underneath sit a range of the kings of Israel and Judah in various postures, King David playing upon his harp, and in the centre a statue with a mitre supposed to be St. Chad [probably a virgin originally] . . . the walls between the large and small doors were filled with figures of the twelve Apostles." Over the north door was also a Jesse "or descent of kings," twenty-eight generations, "also the descent of Priests."

In these descriptions of Lichfield we have outlined a scheme sufficiently large even to explain the image front of Wells, and it can hardly be doubted that at the other end of the scale the west door of Rochester should be explained on the same analogy. Here the King standing in one jamb is probably David and the Queen (bearing a *scroll*) Bathsheba, the lion in the capital over the king is the symbol of the tribe of Judah.

At Exeter there are twenty-nine figures in the lower tier, but the four on the buttresses seem to be of another type. The penultimate figure in

Carter's sketch looks very much like a woman's; it was headless, but it is tempting to suggest that it represented the Virgin; of this, however, I do not feel at all certain without verification. But I have no doubt at all that the first three are Jesse, David, and Rehoboam, and that the genealogical line was continued to either the Virgin or Joseph or both. The figures on the buttresses which Cockerell assigned to the four Doctors of the Western Church, were, with the exception of the third, headless at the time that Carter made his notes; they all, however, had ecclesiastical vestments and bore scrolls; the third one having also a mitre. The scrolls mark them as teachers, and it is possible that Cockerell was right;\* the four Doctors are often found together in MSS. Four of the great figures of the south porch at Chartres represent them, and they appear to be sculptured over the chapter-house door at Rochester.

A French miniature (MS. Harl., 1585) shows us to the right and left of the Throne of Heaven St. Peter and St. Paul. Beyond St. Peter are St. Jerome and St. Gregory; beyond St. Paul are St. Augustine and St. Ambrose. In the vault of Heaven is a door guarded by Faith, Hope, and Charity. The last point may well introduce a suggestion as to the four little crowned figures on the jambs of the great door. It seems in any case unlikely that only the four subsidiary virtues should have places to the exclusion of the theological virtues. Now, if these small figures at the central door represent Faith, Hope, Charity, and Humility, we can better understand the position of the others over the north door. An eighth virtue is very frequently found together with the better known seven, when conditions of design call for it. On the north porch of Chartres are sculptured Prudence, Justice, Fortitude, Temperance, Faith, Hope, Charity, and Humility,† and the same selection is made on Andrea Pisano's door of the Baptistry at Florence. M. Mâle remarks that Humility was happily chosen since the mediæval theologians considered Pride (which she tramples beneath her feet) to be the root of all vices.

One other small point—between the two busts over the south door is a carving which, according to Cockerell, is a double-necked swan, the badge, he says, of the Plantagenets. It is, however, far more probably the well-known badge of Bohun, a splendid example of which appears on the tomb of the Bohun wife of Edward Courteney, now in the south transept, but which formerly stood in the south aisle to which this doorway

\* Carter says that the second king is Solomon and that the smaller statues comprise the Apostles, Moses, &c. It is evidently almost a counterpart of the Exeter Scheme. See also bosses, South Walk of Cloister at Worcester, as described by Cockerell.

† This division agrees with what is found in French churches (see Mâle).

\* An alternative solution would be that they represented the priestly line of descent, but that three of the figures had their heads destroyed shows that they were probably the Fathers.

† Humility is found at Salisbury.

leads. Opposite their tomb in the south aisle were, Isaak says, their arms in the glazing: she married Courteney about 1325, and he, it is said, gave the large sum of 200 marks to the fabric fund. Besides the sculptures of the front proper, there are within this south porch two magnificent groups representing the Annunciation and Nativity, and beneath the former a Secondary Annunciation—the angel appearing to Joseph. The key-stone of the vault of the great porch is a Crucifixion. On the vault of Grandisson's Chapel is Christ in Majesty. The whole is evidently a harmonious scheme. We are not likely to have statues of Rufus, Henry II., John, and Edward II., surrounded by rejoicing angels in this sculptured Bible of Exeter,

which was all illuminated in bright colour and gold.\*

NOTE.—Here I cannot venture on more than a suggestion in regard to Wells, but I have no doubt that its scheme fell in with the general system, and that no secular history was included. On the left the images are mostly Kings; on the right Ecclesiastics. There are exceptions, but the Arabic numerals on the statues probably show that they have been moved at some time. The Kings are probably the ancestors of Christ, and the priests may be the priest'y line; the rest are saints, prophets, apostles.

W. R. LETHABY.

\* Oliver. At Lichfield also this was the case: the account before cited goes on, "These statues were formerly all richly gilt and painted." These west fronts—the early door of Rochester, the images of Exeter, and the latest effort of Gothic symbolism at Bath—are sculptured Heavens where the saints stand tier on tier beneath the throne of Christ.



"SANDHOUSE," WITLEY, SURREY. THE STAIRCASE.  
F. W. TROUP, ARCHITECT.

Photo: G. E. Martin.





"SANDHOUSE," WITLEY, SURREY. THE DINING ROOM.  
F. W. TROUP, ARCHITECT.

Photo: G. E. Martin.

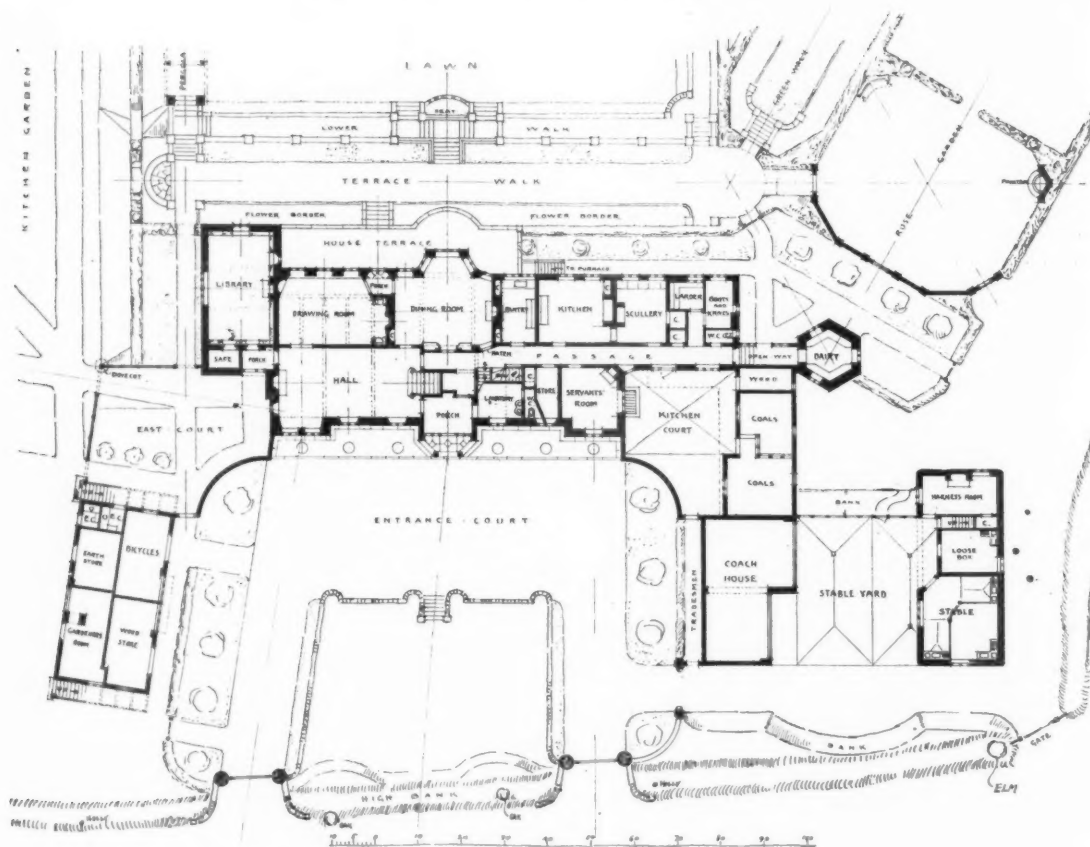
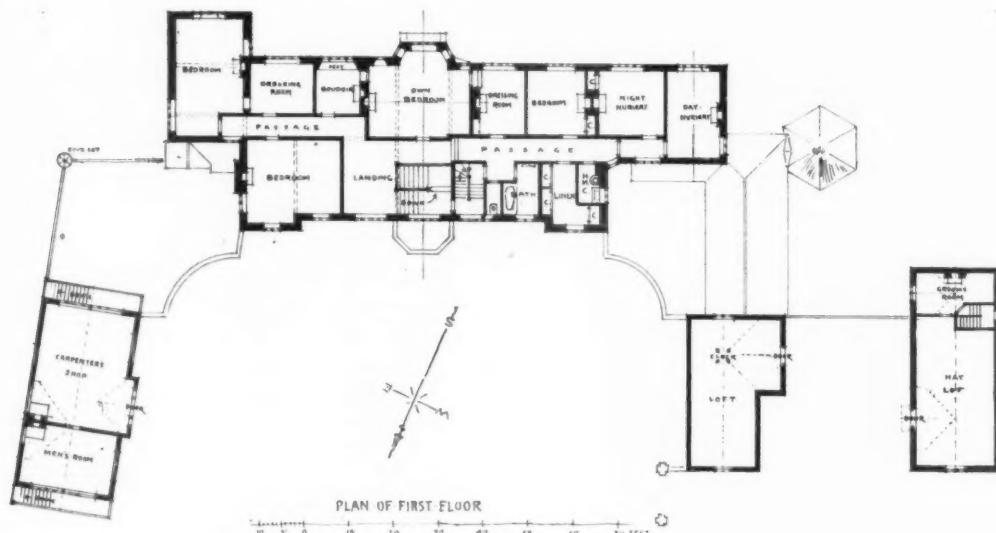
## Current Architecture.

SANDHOUSE, WITLEY, SURREY, FOR JOSEPH KING, ESQ.—The position this house occupies, close to the roadway, was dictated by the subsoil. Most of the ground is clay, but at this point the sand from which the adjoining hamlet of Sandhills takes its name, finishes in a spur on which the house has been built. The entrance court is a foot or two below the level of the road, and the ground falls away more rapidly beyond the house southward, giving a sunny aspect for the garden, and the opportunity for terraces, walls, and garden steps, as the ground dips towards the orchards and green glades beyond. The bricks used for the house come from a kiln close by. As they are wood-burnt, most of the headers are vitreous flare-ends of a soft grey colour, and these have been worked into a diaper over the whole of the buildings. The contrast of the two colours, grey and red, becomes exag-

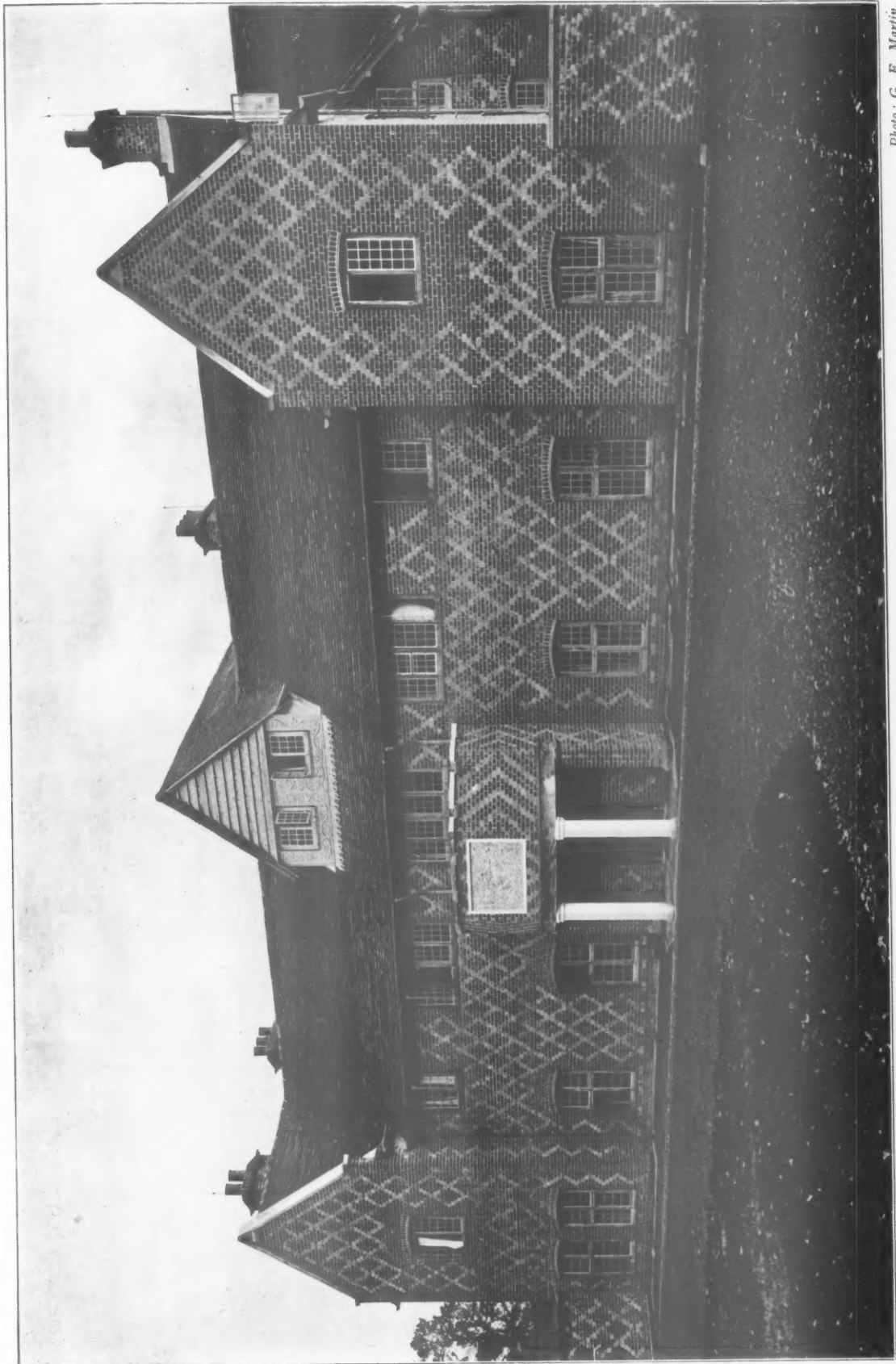
gerated in the photographs. The diaper in reality is almost identical in colour with the lead, of which a good deal occurs in pipes, heads, and elsewhere about the buildings. All the window frames, doors, etc., are of oak. Weatherboarding is also of oak, except the stables and workshops, where elm has been used. There is some stonework in gate piers, terrace walls, and so forth, which is of the local Bargate stone, the copings and dressed stone is Portland, and a good deal of paving and steps about the garden have been done with old London flagstones. Internally the woodwork of the principal rooms is English oak. In the dining-room ceiling (shown in one of the photographs) all the beams and joists are left rough from the saw, and whitewashed. With regard to the plan, it was the particular wish of the owner that the kitchen, scullery, etc., should have a south aspect, and overlook the grounds.

The somewhat unusual south larder has double windows and triple walls, and is supplemented by good cellars and a detached dairy with covered approach. The latter has also the triple wall and a thatched roof. A small enclosed garden has been formed at this end of the house for the

use of the servants, the kitchen garden being to the east of the house, where a good aspect and sheltered situation was available. Mr. Herbert Hutchinson, of Haslemere, was the builder, and Mr. F. W. Troup the architect.

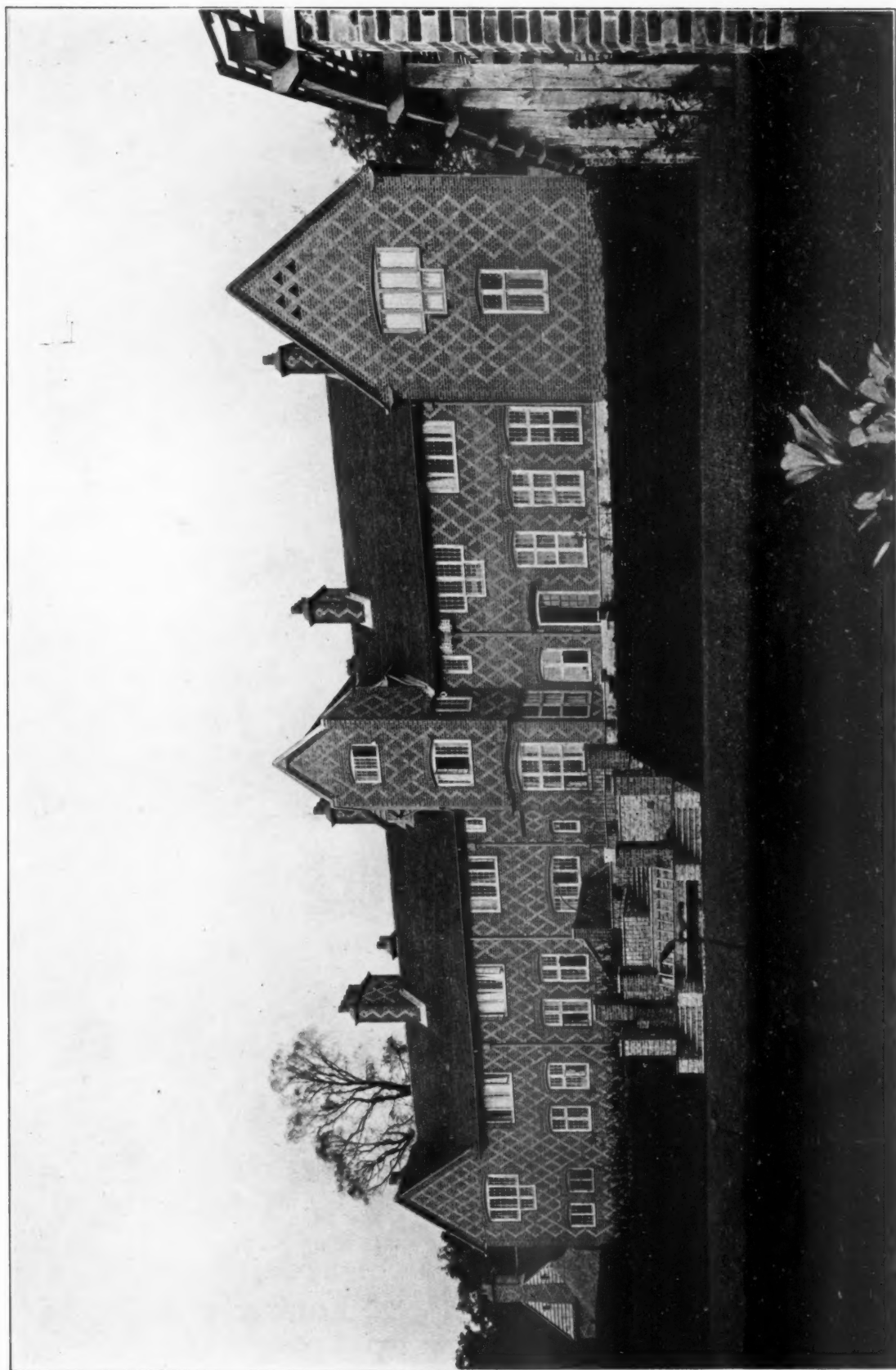


"SANDHOUSE," WITLEY, SURREY. PLANS. F. W. TROUP, ARCHITECT.



*Photo: G. E. Martin.*

"SANDHOUSE," WITLEY, SURREY. ENTRANCE FRONT (NORTH).  
F. W. TROUP, ARCHITECT.



*Photo: G. E. Martin.*

"SANDHOUSE," WITLEY, SURREY. GARDEN FRONT FROM  
THE PERGOLA. F. W. TROUP, ARCHITECT.